

UPCOMING AT THE SCHOOL OF MUSIC

Tuesday, December 3 – Symphony Orchestra

7:00 pm - Capistrano Concert Hall  
*Haydn's Trumpet Concerto in E-flat*  
*Sibelius Symphony No. 2*  
(15 general, \$10 senior, \$5 student)

Wednesday, December 4 – Symphonic Wind Ensemble

7:00 pm - Capistrano Concert Hall  
*Frank Ticheli's "Nitro"*  
*Julie Giroux's Symphony No. 4 "Bookmarks from Japan"*  
*Shuying Li's "Luminance"*  
*Michael Daugherty's "Niagra Falls".*  
(15 general, \$10 senior, \$5 student)

Sunday, December 8 – Carol Concert

7:00 p.m. – Westminster Presbyterian Church  
(1300 N Street)  
*Our two choirs present their*  
*annual holiday-inspired concert*  
(15 general, \$10 senior, \$5 student)

[www.csus.edu/music](http://www.csus.edu/music)

## Concert Band

Dr. Matthew Morse, director

MONDAY, 7:00 P.M.  
NOVEMBER 25, 2024  
CAPISTRANO CONCERT HALL

## PROGRAM

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| Ukrainian Bell Carol (1904/2004)       | Mykola Leontovych<br>(1877-1921)<br>arr. by Richard Saucedo  |
| Chant and Jubilo (1963)                | W. Francis McBeth<br>(1933-2012)<br><br>Marcus Holifield-Helm, grad. conducting associate                        |
| Epinicion (1975)                       | John Paulson<br>(b. 1948)<br><br>Amanda Lopes, grad. conducting associate  |
| Rhosymedre (1920/1972)                 | Ralph Vaughan Williams<br>(1872-1958)<br>arr. by Walter Beeler<br><br>Natassjah Diaz, grad. conducting associate |
| Adrenaline Engines (2003/2005)         | Randall D. Standridge<br>(b. 1948)   |
| Danzon (from "Fancy Free") (1944/1990) | Leonard Bernstein<br>(1918-1990)<br>arr. by Jay Bocook   |
| Emmanuel Variants (1989)               | Robert E. Foster<br>(b. 1939)  |

## PERSONNEL

**Flute/Piccolo**

Kevin Le  
Rachel Pal  
Kiara Souza  
Natassjah Diaz

**Oboe**

Annalisa Johannesson

**Bassoon**

Jack Zill  
Kaitlyn Donovan

**Clarinet**

Elise Huerta  
Sidney Orr  
Garrett Mandujan  
Zephaniah Samuel  
Jeffrey Grexton  
Mya Estrada

**Bass Clarinet**

Rachel Tracy

**Alto Sax**

Jesse Gonzales  
Chase Anderson  
Jennifer Velazquez-  
Garcia  
Kevin Morales  
Daniel Hernandez  
Lucas Gonzalez  
Rudy Rodriguez

**Tenor Sax**

James "Kimo" Taum II  
Sonnet Wonacott  
Gabriel Zaragoza

**Bari Sax**

Samuel Cardoso  
Darren Maracle

**Horn**

Jennessa Magalong  
Roselyn Nhu Phan  
David Banos

**Trumpet**

Anthony Alvarez-  
Chavez  
Gian Pitcher  
Billy Elliott  
Elijah Archie  
Amanda Lopes

**Trombone**

Spencer Nold  
Tauvia Buendia  
Zachary Michlig

**Euphonium**

Samuel Derick  
Amadu Turay

**Tuba**

Alex Daw  
Jean Rodriguez

**String Bass**

Theodore Barrish

**Percussion**

Leslie Vazquez  
Jesse Barba  
Aaron Kitzes  
Tallula Van de  
Heetkamp  
Steven Phan  
Lucas Hall  
George L. Jackson  
James King  
Aiden Smith  
Max Rogers

Band Director's Association, Northern California Band Association, Phi Mu Alpha Sinfonia Fraternity, and Phi Kappa Phi Honor Society.

**Natassjah Melissa Diaz** is a current graduate student at Sacramento State, studying conducting with Dr. Matthew Morse. She also received a Bachelor of Music Education and Teaching Credential at Sacramento State, and is pursuing a master's degree to further her studies as a conductor with the goal of continuing her education as a doctoral candidate in the future. Natassjah has been working with both the Symphonic Wind Ensemble and the Concert Band and is looking forward to building her skills as a conductor with the help of Dr. Morse and the music students in both ensembles. Having studied music for over 15 years and always having a passion for music education, Natassjah hopes to teach music as a band director at the secondary level after completing the graduate program at Sacramento State.

**Marcus Holifield-Helm** is currently in his second year as a graduate student studying with Dr. Morse. He is currently in his second year as the band director at Foothill Ranch Middle School. Marcus received his undergraduate degree in music education and music performance from California State University, Sacramento. Marcus also received his teaching credential from Sacramento State where he student taught in Davis. He also is the drum major coordinator for the Sacramento Mandarins drum and bugle corps.

**Amanda Lopes** is a music teacher in the Sacramento region. She taught at Anna McKenney Intermediate School in Marysville, CA from 2022-2024 and is currently a Co-Director of Bands at Bella Vista High School in Fair Oaks, CA. Amanda was selected as the 2024 New Teacher of the Year for the Marysville Joint Unified School District and received the 2024 Outstanding New Educator Award from the California Teachers Association and the Feather River Service Center Council. Amanda earned her bachelor's in music education and her Single Subject Teaching Credential from Sacramento State. She is currently earning her Master of Music in Wind Conducting studying with Dr. Matthew Morse. Amanda also serves as one of the Social Media Representatives for the CMEA Capitol Section Board.

**Mykola Dmytrovych Leontovych** was a Ukrainian composer, choral conductor, and teacher of international renown. Leontovych was born and raised in the Podolia Governorate of the Russian Empire (present-day Ukraine). He was educated as a priest in the Kamianets-Podilskyi Theological Seminary and later furthered his musical education at the Saint Petersburg Court Capella and private lessons with Boleslav Yavorsky. With the independence of the Ukrainian state in the 1917 revolution, Leontovych moved to Kiev where he worked at the Kiev Conservatory and the Mykola Lysenko Institute of Music and Drama.

His music was inspired by Mykola Lysenko and the Ukrainian national music school. Leontovych specialized in a cappella choral music, ranging from original compositions and church music, to elaborate arrangements of folk music. He is recognized for composing *Shchedryk* in 1904 (which premiered in 1916), known to the English-speaking world as *Carol of the Bells* or as *Ring Christmas Bells*. He is known as a martyr in the Eastern Orthodox Ukrainian Church, where he is also remembered for his liturgy, the first liturgy composed in the vernacular, specifically in the modern Ukrainian language. He was assassinated by a Soviet agent in 1921.

During his lifetime Leontovych's compositions and arrangements became popular with professional and amateur groups alike across Ukraine. Performances of his works in western Europe and North America earned him the nickname "the Ukrainian Bach" in France.

**Ukrainian Bell Carol** is Richard Saucedo's arrangement of Leontovych's *Carol of the Bells* and combines the traditional tune with some more modern and recognizable music for a fun and appropriate opener to our concert.

**William Francis McBeth** was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. McBeth was professor of music and resident composer at Ouachita Baptist University in Arkadelphia, Arkansas from 1957 until his retirement in 1996. In 1962, McBeth conducted the Arkansas All-State Band, with future president Bill Clinton playing in the tenor saxophone section. He served as the third conductor of the Arkansas Symphony Orchestra from 1970 until 1973 and was appointed Composer Laureate of the state of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States.

The popularity of his works in the United States during the last half of the twentieth century led to many invitations and appearances as a guest conductor where he often conducted the premiere performances of his compositions, the majority of which were commissioned. His international reputation as a conductor and clinician had taken him to forty-eight states, three Canadian provinces, Japan, Europe, and Australia.

Francis McBeth's *Chant and Jubilo* was commissioned by the Four States Bandmasters Convention in Texarkana, TX, and was first performed by the Four States Bandmasters Band in January of 1962. It is a work in two connected contrasting movements. The *Chant* is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the *Jubilo* contrasting with its explosive lower brass and percussion.

**John Paulson** received a Master of Arts in music education from the Eastman School of Music and a Bachelor of Science in music education from the University of Minnesota. The creator of SmartMusic, Paulson was founder and CEO of MakeMusic Inc., the company that develops and markets Finale and SmartMusic. He was a part of Eastman's Kaufman Advisors Group and, in 2002, he received the Golden Clef Award from the Berklee College of Music in recognition of his lifetime commitment to music education. He is active as a music clinician, adjudicator, and guest conductor.

*Epinicion* is a work for band that draws on the "epinicion," an ancient Greek song of victory sung at the conclusion of a triumphant battle. The Greeks would sing it as they walked through the battlefield sorting the wounded from the dead. *Epinicion* is the composer's personal abstraction of war in general and the Vietnam War in particular. There is no printed key signature, as this work utilizes atonality. Various alternative techniques are also implemented during aleatoric (chance music) moments throughout the work. For tonight's performance, the musicians will surround the audience, essentially putting them 'on the battlefield' in ancient Greece.

**Ralph Vaughan Williams** is one of the best-known British composers, especially known for nine symphonies written over sixty years. His works include operas, ballets, chamber music, secular and religious vocal pieces,

career with the United States Army. Early in his career, Dr. Morse served for nearly 12 years as a multi-instrumentalist performing primarily on euphonium and trombone and serving two alternating tours each with the 4th Infantry Division Band at Fort Carson, Colorado, and the United States Army Japan Band, Camp Zama, Japan. In 1997, Dr. Morse was selected to become a warrant officer bandmaster and served as the commander and conductor of the 3rd Infantry Division Band at Fort Stewart, Georgia, the 1st Armored Division Band, then stationed Wiesbaden, Germany, and the 282nd Army Band at Fort Jackson, South Carolina. He deployed as a band commander to combat zones in Bosnia-Herzegovina in 2000 and twice to Iraq during a 15-month period in 2003-04. In 2007, Dr. Morse was selected by competitive audition for his capstone assignment as the associate bandmaster and director of the Jazz Knights of the United States Military Academy Band at West Point, New York, where he shared the stage with numerous name artists and soloists.

Dr. Morse has appeared as a guest conductor with many groups, including the United States Army Field Band, the United States Army Europe Band and Chorus, and the West Point Band. He has conducted both the California Music Educators Association Capital Section High School Honor Band as well as the Northern California Band Association All Northern Honor Band.

Dr. Morse's military decorations include the Legion of Merit, the Bronze Star Medal, and the Meritorious Service Medal with four oak leaf clusters. Other awards and recognitions include being a finalist for The American Prize in the university conductor category, the John Philip Sousa Foundation's Colonel George S. Howard Citation of Musical Excellence for Military Concert Bands for his work with the 282nd Army Band in 2007, and the South Suburban Conference (Minneapolis/St. Paul, Minnesota area) Achievement Award in Fine Arts in 2013. Additionally, Dr. Morse received the Thomas Jefferson High School (Bloomington, Minnesota) Fine Arts Hall of Fame award in 2009. Dr. Morse also holds a second-degree black belt in Tae Kwon Do through Young Brothers Tae Kwon Do Associates in Pittsburgh, Pennsylvania.

Dr. Morse's professional affiliations include the College Band Directors' National Association, National Band Association, National Association for Music Education and the California Music Educators Association, California

**Robert Foster** is a music educator, composer, conductor, and arranger. He is also a well-known adjudicator and conductor within circles of music education. He has directed bands at the junior high school, high school, and university levels. Foster has been on the faculty of the University of Kansas since 1971 and has been president of the American Bandmasters Association, the National Band Association, the Southwest Division of College Band Directors National Association, and of the Big Twelve Conference Band Directors Association. Foster is also president and CEO of the John Philip Sousa Foundation, which promotes performance and education of the music of John Philip Sousa. He was inducted into the Kansas Music Educators Hall of Fame in 2010.

**Emmanuel Variants** is an innovative take on a traditional Christmas carol, *O come, O come Emmanuel*. The piece begins with a brass fanfare that leads into a meditative setting of the well-known hymn with variations on rhythm and harmony. The theme of the carol escalates throughout the piece and continues to be developed through the use of different voicings, rhythmic treatments and harmonic devices.

**Dr. Matthew Morse** is currently Director of Bands and Associate Professor of Conducting in the School of Music at California State University, Sacramento, where he conducts the Symphonic Wind Ensemble and the Concert Band, oversees the Marching Band, and teaches courses in undergraduate and graduate conducting. He is in demand as a clinician, adjudicator, and guest conductor throughout California and nationwide. Under his direction, the Sacramento State Symphonic Wind Ensemble was selected to perform at the California All-State Music Education Conference in Fresno in February 2019.

Prior to his appointment at Sacramento State, Dr. Morse graduated in May 2017 with a Doctor of Musical Arts degree in Wind Conducting from the University of North Texas, where he was a conducting student of Eugene Migliaro Corporon. He also earned a Master of Arts degree in Instrumental Conducting in 2013 from Indiana University of Pennsylvania, where he was a student of Dr. Jack Stamp, and completed a Bachelor of Arts degree in Music from Thomas Edison State University in Trenton, New Jersey.

Concurrent with finishing his undergraduate degree in 2011, Dr. Morse retired as a chief warrant officer four following a 25-year military music

and orchestral compositions. He was strongly influenced by English folk-songs and Tudor music, marking a break from British music that had been strongly influenced by the German style in the nineteenth century. Despite his family's hesitation at him pursuing a musical career, Vaughan Williams attended the Royal Conservatory of Music in 1890 where he studied organ and composition.

At the RCM, he became lifelong friends with Gustav Holst. They made a habit of listening to each other's compositions and became one another's most valued critics. After graduating, Vaughan Williams was not satisfied with his musical voice, which led him to seek out lessons in composition from Maurice Ravel in 1907. Between this time and the World War I, Vaughan Williams began establishing himself as a key figure in British music. Vaughan Williams was the recipient of an honorary Doctorate of Music from the University of Oxford in 1919, the gold medal of the Royal Philharmonic Society, an honorary fellowship of Trinity College, Cambridge, the Albert medal of the Royal Society of Arts, and the Howland memorial prize of Yale University.

**Rhosymedre** was originally composed by Vaughan Williams as one of three organ preludes based on Welsh hymns. Sometimes known as "Lovely," the tune used in *Rhosymedre* was written by a Welsh composer, J.D. Edwards and became the most popular of the three preludes. The notes in the arrangement for band by Walter Beeler in 1972 describe Edwards' melody and Vaughan Williams techniques as follows:

...a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet around this modest tune, Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself ...Vaughan Williams has joined together hymn, tune, bass, and obbligato in such a way that as to create an exceedingly fresh and ingratiating tonal language which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

**Randall D. Standridge** is an American composer and arranger who received his Bachelor of Music Education degree from Arkansas State University. During this time, he studied composition with Tom O'Connor, before returning to Arkansas State University to earn his master's in music composition, studying with Tom O'Connor and Tim Crist. In 2001, he

began his tenure as director of bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge has had numerous works selected to the J.W. Pepper's Editor's Choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the Teaching Music Through Performance in Band series. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series.

On ***Adrenaline Engines***, Randall Standridge writes:

In 2008, I wrote a piece entitled *Afterburn*, which I premiered with my junior high ensemble. The kids loved the piece; even more amazing was the response from my high school band students. The next day, I was bombarded with requests from the senior band members that boiled down to 'We want to play something like that!' I was happy to oblige, and *Adrenaline Engines* was born. *Adrenaline Engines* is essentially *Afterburn* part 2. It explores some of the same rhythmic and motivic ideas, but it is written for more advanced players. There are time signature changes, key changes, timpani changes, etc. ... and the rhythmic and melodic challenges are greater.

*Adrenaline Engines* was also the result of a commission from George Pokorski, band director at Marion Middle School in Marion, Arkansas. He wished to commission a piece to premiere with the Arkansas Small Band Association All-Star Band. He premiered the piece with that ensemble in the Spring of 2009.

**Leonard Bernstein** was a renowned American composer, conductor, author, music lecturer, and pianist. He was among the first conductors born and educated in the US to receive worldwide acclaim. His fame derived from his long tenure as the music director of the New York Philharmonic, from his conducting of concerts with many of the world's leading orchestras, and from his numerous orchestral works. He is also known for his works for the stage including *West Side Story*, *Candide*,

*On the Town*, *The Age of Anxiety*, *Mass*, and a range of other compositions.

Bernstein was the first conductor to give a series of television lectures on classical music, starting in 1954 and continuing until his death. He was a skilled pianist, often conducting piano concertos from the keyboard. As a composer he wrote in many styles encompassing symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music and pieces for the piano.

New York City. Wartime. Three sailors enter a bar, seeking female companionship. They meet two women, but who will pair off and who will be left alone? Each sailor dances a solo to prove himself: first a rowdy Galop, then a sinuous Waltz, and finally a Latin-flavored ***Danzon*** (1944). The inspiration for the ballet "Fancy Free" can be traced back to a controversial 1934 painting by Paul Cadmus called *The Fleet's In* that depicts carousing sailors in a rather unflattering light.

Dancer and choreographer Jerome Robbins got the idea to do a ballet about sailors and women after seeing Cadmus' painting. He commissioned an up-and-coming young composer named Leonard Bernstein to write the score. Bernstein, an assistant conductor for the New York Philharmonic at the time, happened to make his major conducting debut a few months before the première of *Fancy Free* in 1943, when guest conductor Bruno Walter fell ill and he filled in with the Philharmonic without rehearsal for a CBS radio broadcast. Bernstein's would go on to become music director of the New York Philharmonic and compose some of America's most beloved music.

The plot of "Fancy Free" was expanded into the 1944 musical "On the Town" and the 1949 film of the same name, though neither used Bernstein's music from the ballet. In 1945, Bernstein converted the ballet score into a concert suite for orchestra which includes *Galop*, *Waltz*, and *Danzon*.

*Danzon* is Variation 3 from the ballet. The last sailor tries to combine the two styles of his friends and succeeds brilliantly with a snaky Latin number. The sinuous flute melody and Latin-flavored trumpet solo that wind over this section's syncopated rhythms hint at Bernstein's later work in *West Side Story*.